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TRIBAL MUSIC AND DANCING IN SOUTHERN SUDAN.

TRIBAL MUSIC AND DANCING IN THE SOUTHERN SUDAN (AFRICA), AT SOCIAL AND CEREMONIAL GATHERINGS

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A Descriptive Account of the Music, Rhythm, etc., from Personal Observation

BY

DR. A. N. TUCKER

Many Music Examples and some Illustrations

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FOREWORD.

THE present work is the result of notes taken casually at first, but with more attention as the subject gained interest—during my spare time in the years 1929 to 1931. Being commissioned by the Sudan Government to help with the work on vernacular grammars and dictionaries, I was naturally brought into close touch with the natives themselves and their forms of amusement, and this tentative booklet is one of the outcomes. I had little or no trouble in securing their tunes. Once the natives realised I was interested in their music, I was deluged with material and almost plagued with songsters, most of whose enjoyment lay in listening to my attempts at reproduction. On the whole, however, and especially where dance music was concerned, I aimed at recording the tunes while the dances were in process rather than at getting the natives to sing them to me as solos, though I often used one method to check the other! The greatest difficulty lay in the rhythmic patterns—which are like and yet so unlike ours. The music intervals, too, were troublesome to record until I abandoned scientific precision on discovering that no one man sings exactly like his neighbour. I had then no mechanical means of recording, so that for the pitch and the time of the songs

recorded here I have had to rely largely on memory. For my second trip, however (this time under the auspices of the International Institute of African Languages and Culture, with a view to completing a comparative study of the languages in the Southern Sudan) I have armed myself with a recording gramophone, and hope to bring back enough records to enable my system of notation to be tested, besides sufficient fresh material for a larger study of Sudan music in all its branches.

So far as the Nilotic tribes, Shilluk, Nuer and Dinka, are concerned, Arabian and Western influences have met with successful resistance. Regarding the Bari tribes, however, I have come across several "Bari-ized" Arab songs: but Arab music has in no way influenced Bari music; the songs borrowed from the Arabs having been all well naturalised almost beyond recognition, despite the fact that the Bari tribes have been badly bitten by Arab dress, language, and the outside show of Islam.

A. N. TUCKER, PH.D. (LOND.).

BAHR EL GHAZEL.

CONTENTS.

		PAGE
A.	THE NILOTIC TRIBES	1
	Shilluk	2
	The "Bul" (social dance)	2
	The "Ywok" (funeral dance)	5
	Anywak	11
	Thuri (Shatt). Nuer	12
	The "Dom piny"	13
	The "Bul"	18
	The "Thom"	21
	Dinka. Memorial Dance (Rek Dinka)	23
	Malwal Dinka. Bor Dinka	28
	Bor Dinka (jumping dance)	29
B.	THE NILO-HAMITIC TRIBES	30
	Dancing among the Bari-speaking Tribes	31
	The "Budu"	31
	Bari	33
	Gwoja na 'Bunit (Dance of the Medicine Man)	36
	Kusende. Dilu	37
	Gwoja na darig (Dance of the Bow). Pöjulu	38
	Mökŏri. The "Losongati"	39
	The "Rumönit." The "Kore" and the "Lu'dayati	40
	Kakwa. The "Buti"	41
	The "Losongati." The "Lu'dayati"	42
	Gwoja na tom (Dance of the Lyre)	43
	Latuko	44
	Zande	49
TENTATIVE REMARKS ON SUDAN MUSIC AND ITS NOTATION		53

LIST OF ILLUSTRATIONS.

Shilluk "Wyok," Drums and Horns, and two Dancers *frontispiece*

Shilluk "Bul," the Drums, and men in full dancing kit *facing p.* 2

Shilluk "Wyok," general view, and Attacking the Grave *facing p.* 10

Nuer "Bul," general view ... ... *facing p.* 26

Dinka Dance, the Sacrifice; Chief's son blessing a little girl; the Drums ... ... *facing p.* 42

MUSIC AND DANCING IN THE SOUTHERN SUDAN.

THE dance, with its attendant rhythms and music, plays a great part in the life of the African; and I intend here to enter into the technique of some of the dances I observed in the Southern Sudan, avoiding, as far as possible, any discussion on their sociological or psychological meaning, beyond a brief statement of the occasions on which they took place.

The tribes observed may be divided into two groups: the pure Nilotes (Shilluk, Dinka, Nuer), and those speaking Nilo-Hamitic languages (Latuko, Bari and the Bari-speaking tribes of Mongalla Province). On the whole, this distinction holds good for their manner of dancing, and perhaps for the nature of their music and rhythm as well.

A. THE NILOTIC TRIBES.

The long-legged Nilotes live in the swamps and plains in that region, south of Khartoum, where the White Nile is lost in a fan-work of small interlacing rivers and streams. The Shilluk live round the junction of the White Nile and the Sobat, the Nuer to the east and west

of them, and the Dinka to the south and south-west. The Nilotes are great herdsmen, and their whole life seems to be centred around their cattle. Owing to the swampy nature of their country, and its consequent inaccessibleness, they are very little affected by foreign influence, and Arabic and European customs have passed them by. Among the Dinka and Nuer, the men and unmarried women still go totally naked, though the Shilluk have adopted a toga-like covering. Nilotic dancing echoes the two favourite occupations of these people, cattle-tending and fighting, for, though Governmental supervision is strict, cattle-raiding between tribes is not yet a thing of the past.

Shilluk.

The Shilluk have two main types of dance: the ordinary social dance, which one may see any afternoon or night in the dry season, and the ceremonial dance connected with important occasions, such as death, marriage, or sacrifice.

The "Bul" (social dance).*

The "Bul" usually lasts four hours or so, from about 2 p.m. to 6 p.m., or, when danced at night, from about 8 p.m. to midnight. It is held at any one village, and is announced through neighbouring villages a day or so beforehand. All men and women who have the tribal forehead marks are eligible to attend. The men carry spears, sticks and dancing-shields (i.e., log-like pieces of light wood, from one to four feet in length, about four

* "Bul" in Shilluk and Nuer means originally "drum."

inches in diameter, and with a hand-grip cut in the middle); the women carry nothing. All dancers oil themselves well, and many daub their faces with red and white pigment. Many hours are spent in carefully arranging the typical Shilluk styles in headdress. Cat skins are worn by those who can acquire them, and beads according to the latest fashion. (For example, when I was there, in 1930, the fashion was to have a tight-fitting high collar of green beads round the neck extending in loops and festoons over the chest and back, as well as a check-pattern armlet of variegated beads, about six inches broad.) In addition, many men twine strings of small iron bells round their calves, which make a great jingling when they move.

The following is a description of a typical afternoon "Bul" as I saw it. The dance had already begun when I arrived, but small parties of Shilluk were still pouring in from all directions. In the centre of the open space stood several young shoots, cut from growing trees, and peeled in rings. In the middle of this a big drum was jammed horizontally in a forked stake, with a little drum attached to its side. The big drum was beaten with the palms of the drummer's hands, and the little drum with two sticks (see illustration). The drumming was not constant, there being occasional lulls, followed by frenzied bursts. The main rhythm, heard from a distance, was:

The men, four and five abreast, were marching round the open space, spears in one hand, dancing-shields and

clubs in the other. At every outburst of violent drumming, the whole procession would dash forward as if at an imaginary foe, accompanied by loud blowing of horns and waving of arms. The men would then make feint passes at each other with their spears, allowing the shafts almost to slip through their hands, while the blades missed their targets by a hair's breadth. To drop a spear, however, or to allow it to escape from one's hand during one of these lunges, is counted a great disgrace with the Shilluk.

All this was preliminary to the main feature of the dance. Presently I saw an old man with a switch herding the girls and women into age-groups, after which each batch of girls chose partners from the men present. This was done by each girl clasping lightly the arm of the man of her choice, though, in fact, the partners had been chosen long before the dance. The formation of the dance was now a series of groups of couples, according to age-group, at equal distances round the open space. The men stood, two by two, facing the way they were to dance, while their partners stood facing them, with their backs to the direction of the dance. Each group was led by one woman (not two) and her partner, and it was a great honour to be leader or partner of a leader; one of the leaders at this dance was a daughter of the king. The men had abandoned their spears, and now carried merely their sticks and dancing-shields. When the drums started again, the couples jumped in rhythm, with both feet together, the women jumping backwards and their partners forwards, so that each group proceeded slowly round the ring. The regular "cling-cling" of the men's

bells as they jumped, emphasised the rhythm of the drums. Sometimes the men would raise their weapons above their heads, whereupon the women would raise their hands, everybody singing.

After a while, this grouping broke up, the women retired, the men retrieved their spears, and returned to the warlike march past first described. This part of the dance seemed to be the popular time for the arrival of new bands of dancers from other villages. Some hundred yards from the village the new arrivals would give themselves a final and careful titivating, and then, followed by the falsetto screams of their women-folk, would dash forward, to be met in mimic combat by a section of the home warriors, and finally merge in the march past.

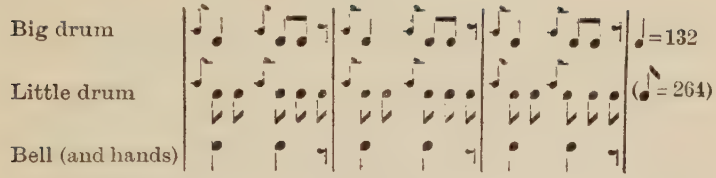
As far as I could make out, there was no beer-drinking at a dance of this nature, or, at least, the village makes no out-of-the-way arrangements for the refreshment of its guests.

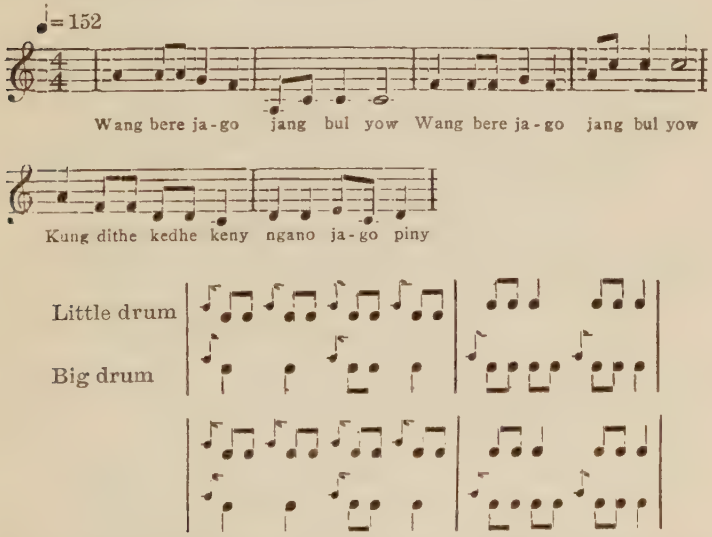
The "Ywok" (funeral dance).

There are two funeral dances, one taking place about a week after the burial ceremony, and the second a week later still; both dances take place in the morning and last till early afternoon. A notable difference in the dress of the dancers is that the men all carry large oblong shields of buffalo, crocodile or hippopotamus hide, and that, instead of twining strings of bells round their legs, they attach one bell (usually a large cow-bell) to their left elbow. A still more notable feature is that the drums, instead of being suspended from stakes, are laid on the ground.

During the first dance that I observed, the grave was surrounded by pots and baskets of provisions, and was ceremoniously strewn with sand from time to time by the deceased's women folk, who periodically flung themselves on the grave with great ululation. A bull was also driven through the village and killed and cut up outside, but the dancers were not invited to partake of the meat. I was told that the sacrifice would be eaten at night by the relatives of the deceased (in this instance a young boy), but that I could help myself to the meat if I wished.* In the second dance there was no sacrifice and no sanding of the grave. The technique of the dances was, except for one detail, the same, so I will confine myself here to the description of the first dance, the scene of which was as follows:

The grave was in front of the hut of the boy's parents —an oblong heap of stones. Near it, in the shade of the hut's fence, sat an assembly of women, wailing shrilly and monotonously. In the centre of the village open space were two big drums and a small one. The big ones lay on their side, one end supported by a small log, while the little one lay next to them, face uppermost. Two women were beating the drums in slow $\frac{5}{8}$ time, while several others stood round with cow-bells (or brass dinner-bells bought off the Arab trader) in their hands, supplementing the rhythm, while those without bells clapped their hands and sang, the following being their concerted rhythm:

* I doubt if the same courtesy was extended to the other visitors.

Sometimes the women would move with a hesitating step round the drums, sometimes one or two of the mourners would take spears and big shields and dance solemnly with them. They say this is the only dance where women are allowed to handle spears. Now and again the female drummers would change the rhythm to $\frac{4}{4}$ time, and the singing and dancing would become faster. The following is an example of one of their songs:



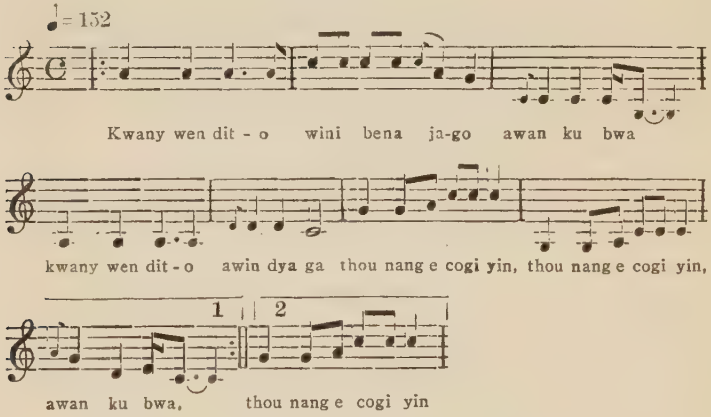
The writing of the vernacular is not in accordance with the new governmental spelling system, owing to printing difficulties with

the new symbols. Without going deeply into Sudanese phonetics, the reader should note that:

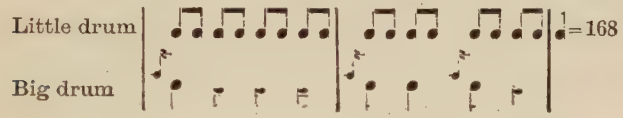
The vowels a e i o u have their "Italian" (not English) values. Of the consonants:

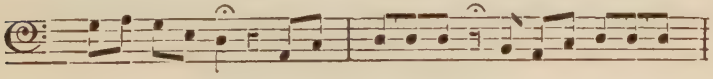
c is pronounced rather like the *ch* in English "church"; j is pronounced rather like the *j* in English "jump"; ng is pronounced rather like the *ng* in English "singing"; ngg is pronounced like the *ng* in English "finger"; ny (even at the end of a word) like the *gn* in French "montagne" (and not like the *ny* in English "any").

The drum patterns are not determined by the rhythm of the song so much as by the feelings of the drummer at the time. What is given above is only a sample of the various rhythms employed in this dance, and not necessarily the actual sequence of drum patterns played in this particular song. In the following song, also sung at this stage of the dance, the drum accompaniment is omitted here to avoid repetition:


♩= 152
Kwany wen dit - o wini bena ja-go awan ku bwa
kwany wen dit - o awin dya ga thou nang e cogi yin, thou nang e cogi yin,
1
2
awan ku bwa, thou nang e cogi yin

The village contained perhaps twenty huts, and from the hut of the bereaved flew a banner (consisting of an old bandanna on a stick—probably a recent innovation).

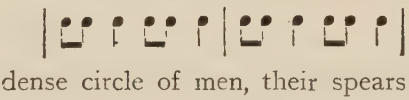
Outside the village, under a shady tree, sat the men with their spears and shields, waiting their turn. It came after the sacrificial steer had been driven through the village, its appearance being greeted with redoubled wailing. Three men now took charge of the drums, which they beat with great energy and in quicker time than the women:

The rest formed themselves into two companies, each with its banner, representing the two sections of the village. The men marched round about six deep, each carrying his shield in his left hand and his spears over his right shoulder. At a given sign, however, the spears would be held ready for stabbing. This part of the dance was very picturesque; a company of men would advance till opposite the grave, whereupon they would kneel down on one knee, covering themselves with their shields, and singing in a low voice, strophe and anti-strophe. I was unable to obtain any of these songs, but the main tendency of the melody was for the strophe to fall and the anti-strophe to rise:



All at once the leader of the band would spring to his feet with a falsetto yell, followed by a bellow of response from his followers as they rose and advanced in a war-like attitude. Then suddenly, with a twinkling of legs,

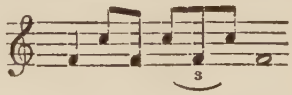
the entire company would spring to the left and clap their spears against their shields with a noise like distant thunder. Then another advance towards the grave and another dart to the left to the accompaniment of the thunder of shields, and the march would be resumed. Sometimes one or two women would rush out from the graveside as if to repel this attack.

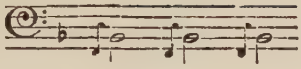
The next movement would be to form a circle round the drums, facing inwards; in this movement only the big drum would be played, and the rhythm would be slower:



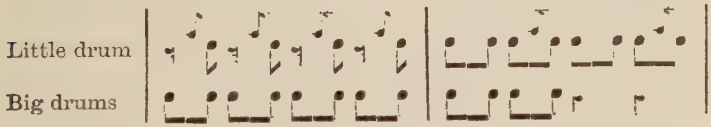
while the dense circle of men, their spears pointing upwards, jumped slowly from one foot to the other.

At various intervals both companies would march out of the village, holding their shields high above their heads, and make a long route march in the open country for about half an hour, leaving the drums to the women, who would resume their peculiar dances. When not used by either parties, the drums were covered over with shields and garments.

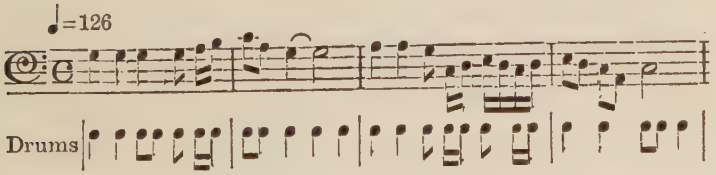
The men were incited to dance by trumpeters, blowing two types of instrument. The first consisted of a spiral horn (probably koodoo), with a lateral mouth-hole. Two bugle-like notes were produced in the following pattern:

This horn was answered by one much longer, ending in a large gourd. Its note was very deep and soft, but carried much further than that of the first horn:



The second funeral dance ended with a movement which was absent in the first dance. Hitherto, while the men danced, the women usually stood aside, though some followed the main dance in an aimless fashion. But now everybody mixed in a grand wheeling movement, men and women together, which revolved round the drums for a few delirious minutes of absolute pandemonium; a minute later and the dance was over, and everybody streaming away from the village.

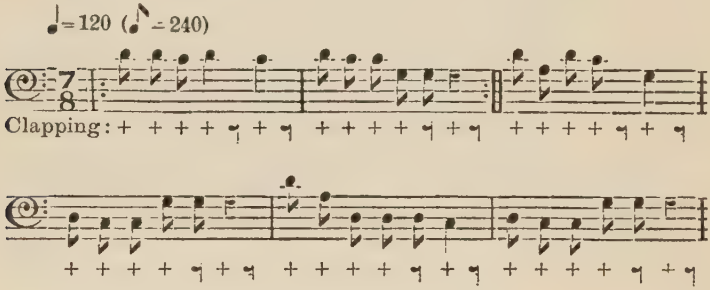
Drum rhythm of last movement, played faster than all preceding rhythms:

ANYWAK.

The following melody and drum pattern was heard at an Anywak dance. I was not present at the dance itself, so did not get the words of the song nor the parts played by each drum. The whole effect, however, as heard from



a distance, strongly resembles the Shilluk type of music, although the actual performers were living in the Nuer country.

Thuri (Shatt).

The "Shatt" are a Shilluk-speaking tribe found in the Bahr el Ghazal Province. In the following dance, accompanied by hand-clapping, I came across the only seven time rhythm I have yet met with. The dance itself was nothing outstanding—merely a circle of those singing and clapping, with one or two solo dancers in the middle.

Nuer.

The music and dances recorded here come all from the Eastern Jikany Nuer. Unfortunately, I was unable to collect much of their dance music, but what I did collect, when added to other Nuer music unconnected with dancing, shows a remarkable departure from the Shilluk type, the main feature being the prevalence of the minor key. This phenomenon I also found in Bor Dinka music.

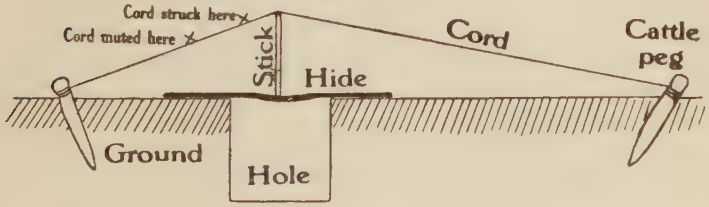
The rhythm also is different, and the Nuer employ an

instrument unknown to any of the other tribes which I studied, called the "dom piny," after which the accompanying dance is also named.

The "Dom piny."

This instrument is a compound of the stretched-string and the percussion types, and is found only among the Nuer, who use it in the place of the drum during the dry season, when the tribes have migrated to their fishing camps. It is constructed as follows:

A hole is dug in the ground, about six inches across and perhaps a foot deep. Across this hole and on a level with the ground, a six foot cord is stretched, the ends attached to wooden pegs. A stout piece of hide, baked board-hard by the sun, is now placed under the cord (which is of grass), covering the mouth of the hole as well as a square foot or two of the surrounding ground. A straight stick about six inches long is now inserted between the cord and the hide, one end resting on the hide over the middle of the hole, and the other pushing against the cord; the cord is thus strung over the stick just as a violin string passes over the bridge. The general effect is as in the following diagram:

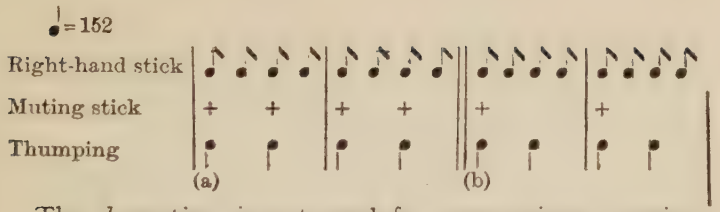


When hit with a thin stick, the cord gives out a deep note. Owing to the two sections of cord, each side of the bridge, being of different length, they give out different notes, but only the left hand section (facing the performer) is struck during the dance, this section being shorter, and hence giving a higher note. When calling attention after an interval, the performer taps alternately on the two sections.

The Dom piny requires two players. The first performer sits cross-legged in front of it, holding a thin stick in each hand. With the right-hand stick he beats the cord rapidly and regularly near its highest point in $\frac{4}{8}$ time. With his left-hand stick he mutes the cord by pressing the stick against it about half-way down; this he does for every second or for every fourth stroke of the right-hand stick, so that two rhythms may be obtained: *(a)* a $\frac{4}{8}$ rhythm in which the first and third notes in each bar are muted, or *(b)* a $\frac{4}{8}$ rhythm in which the first note in each bar is muted. These rhythms vary according to the mood of the performer, and do not seem to affect any change in the dance.

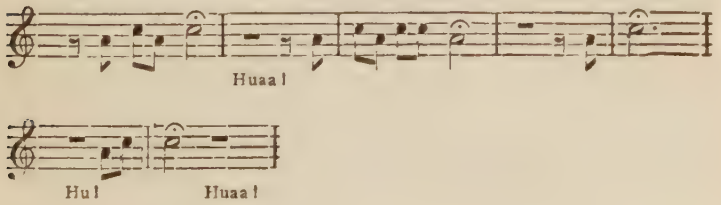
The second performer squats opposite the first, the other side of the *dom piny*. With his bare hand he thumps the hide as near to the hole as possible without knocking the "bridge" over. He thumps in $\frac{2}{4}$ time, i.e., one thump to every two taps of the first performer's stick. Every now and then a small boy has to sweep away dust and sand from the hide.

The rhythmic effect of the instrument is:



The *dom piny* is not used for ceremonious occasions, and, as far as I know, is not used outside the fishing camps. In the home village the drums are used. The dance connected with the Dom piny is essentially a social affair. It takes place invariably after dark, and its occasion depends entirely on the mood of its promoters. There is none of the Shilluk's elaborate preparation of his dancing attire; the men dance in their habitual nakedness carrying spears, though the women may deck themselves out with bits of finery. The following is a description of such a dance:

Well after dark horns were blown in different parts of the camp, and the promoters of the dance got busy. A hole had already been dug in a suitable place during the afternoon, and over this they now constructed the Dom piny, driving the pegs into the ground with wooden mallets. When the instrument was ready, one of the men blew some notes on his horn (it looked like the horn of a tiang, but it was too dark to see it properly), and the rest shouted: "Huaa!" Thus:



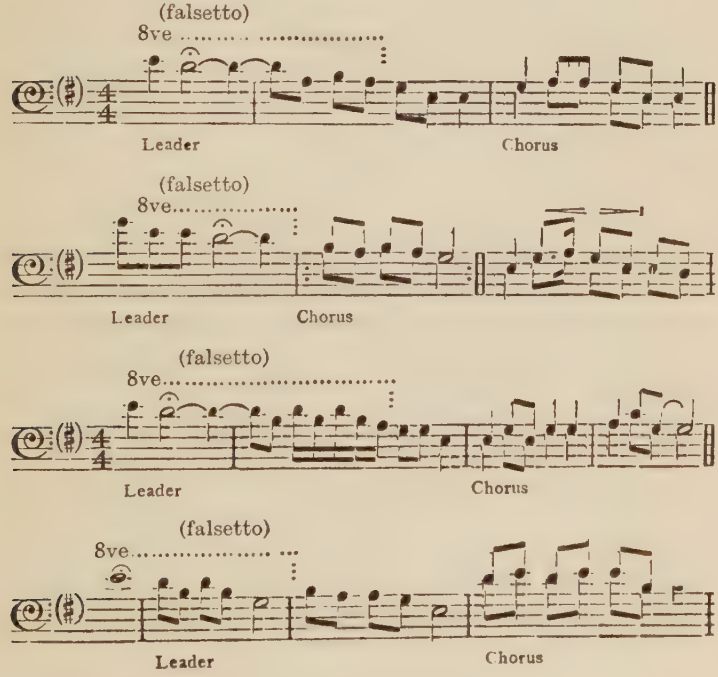
This invitation soon had its response, and the dance started tentatively; it took some time, however, before it was in full swing, and then it was very impressive. The men formed a large dense circle round the Dom piny, and one man, called the "kiit" (song-leader) took the lead. He pranced around the inside of the circle working himself up into a frenzy. Suddenly he threw back his head and gave a long screech in a shrill falsetto voice, followed by a minor arpeggio, at the end of which the whole circle joined in with a great bellow of sound, which swelled to a climax and then died away to mutterings. Again the song-leader yelled; this time he swept to one side, and, with a flourish of his stick against their spears, drove the men across against the other side. Sticks, dancing shields and spears clicked and rattled against each other, and the dance became a medley of leaping bodies. Suddenly they were all back in the ring again, and the Dom piny thrummed on in the middle of the open space. The dancers now jumped slowly from one foot to another (one step to every four strokes of the Dom piny), and chanted in a minor key, each side responding to the other in strophe and anti-strophe for an indefinite period. Then the wild figure of the song-leader leaped into the centre again with his falsetto shriek, followed by the furious thunder of male voices, as the miniature battle was repeated.

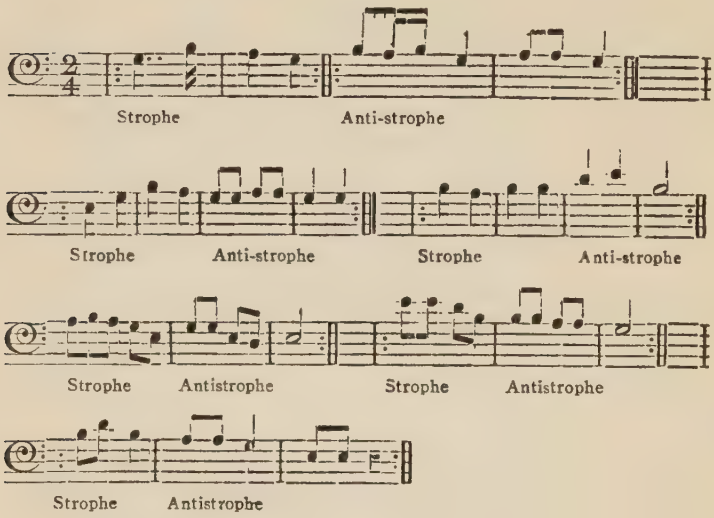
The women's part was very slight. They shuffled in single file outside the main circle, but now and again a woman would dance up to one of the men with her hands above her head; in which case he would, if he felt in-

clined, dance up to her as she backed away from him, dancing with a peculiar stamping step, which I afterwards came across among the Dinka (see under Dinka). I heard afterwards that such a thing can lead to trouble if the husband or father of the woman concerned disapproves of the man with whom she dances.

I give below some of the musical phrases heard at various Dom piny dances. It was impossible to get anything like a sequence in this ragged music, nor even the actual words that went with the phrases recorded, as I had no mechanical means of recording.

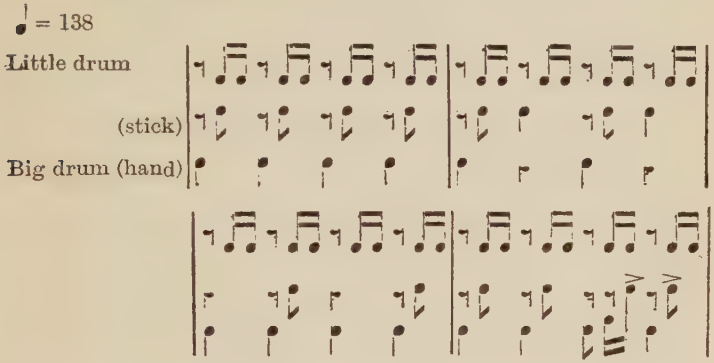
Song-leader and Chorus.



Slow Dance: Strophe and Anti-strophe.

The "Bul."

The drum (bul) is used in preference to the Dom piny for important occasions, such as marriages and funerals. (This at least applies to the dry season, when the Nuers are at their fishing camps and the drums have to be fetched from the villages.)

As among the Dinka, the drums are hung vertically on a stake about four feet above the ground, and not fixed horizontally as among the Shilluk and Bari. There are two drums as a rule, a small drum beaten with a stick, the rhythm of which is constant, and a big drum, beaten with the palm of the right hand for the main beat, and

with a stick for the unaccented beat; this rhythm is variable, and I obtained four distinct patterns:

The dance connected with the "bul" is almost identical with that of the Dom piny. The song-leader again leads one side of the dance against the other with the same kind of songs. The "bul" I witnessed was in connection with a wedding, and took place an hour or two before sunset. Whether because there was more light or because the occasion was a different one, there was a great deal of descriptive dancing apart from the main circle. One man, dancing round the outside of the circle, would suddenly jab his spear at another, missing his neck by as small a margin as possible. Immediately the other would bound after him, and a running fight would commence, with stab, dodge, parry, and stab again, till one of the combatants was metaphorically killed, and crumpled up most realistically—all in rhythm with the drums. Or else a group of some ten men would stream out of the general dance, one behind the other, and attack an imaginary foe; when

their leader recoiled, the whole line recoiled, the men falling back upon each other in rhythmic confusion, and then rushing to the attack again, leaping high in the air.

The bridal dance, which took place simultaneously with the main dance, was of an entirely different pattern. There were two sides or clumps, the bridegroom and his nearest male relative, both clad in cat-skins, supported by one or two women, and against them the bride, surrounded by her bridesmaids, from whom she was distinguished in that she did not wear the festal streamers which they wore.* Her party would sweep up to his, singing all the time. At her signal the two clumps would sit on their haunches, clapping their hands; the men did not do much singing, the strophe and anti-strophe were kept up by the bride (who had to shout her loudest) and her party. Sometimes it would seem that her party was bearing the men backwards, sometimes they appeared to be retreating from them. The dance culminated in their all squatting round in a circle while the bridegroom let off his gun. Then, with much screaming, this part of the dance broke up, and the individuals went off to join the main dance, where I soon lost sight of them—all except the bridegroom, who, having donned two elephant bangles for the occasion, was easily picked out.

The wedding "bul," which culminates the marriage talk, seldom lasts more than two hours, and does not continue after sunset. If the marriage talk is not over by sun-

* These festal streamers consist of a series of long strings, which dangle behind the wearer from the waist to the heels. They are worn only at weddings by the bride's women companions.

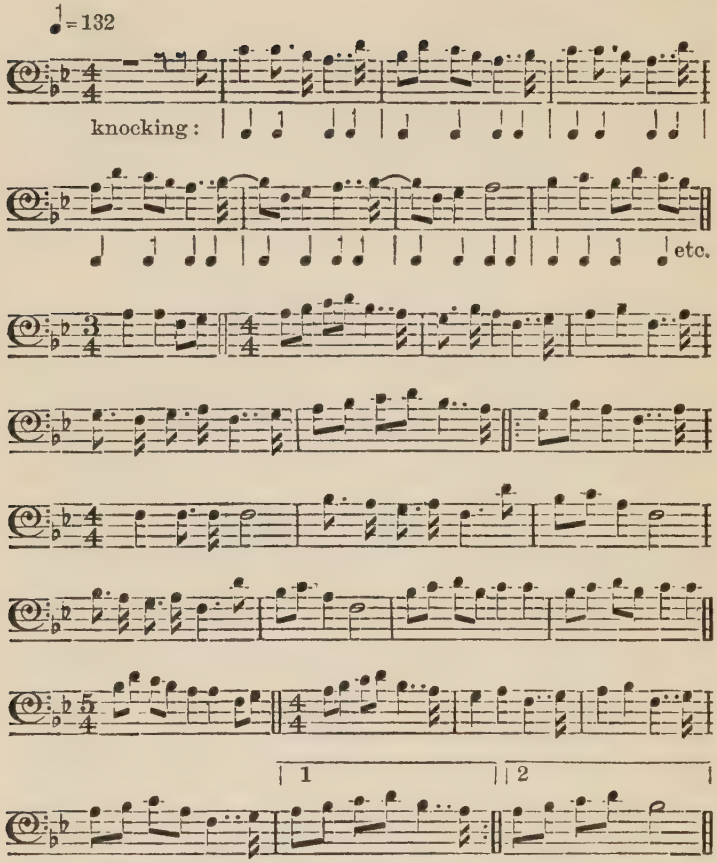
set, the dance is postponed. During the talk itself, there is a constant coming and going of people, and frequent impromptu dancing and letting off of guns (which the Nuers smuggle over from Abyssinia), all of which is preliminary to the final "bul," which declares that the talk is settled.

The "Thom."

The Thom is a more individualistic dance than either of the other Nuer dances, each dancer or dancing couple holding the floor in turn. It is named after the Nuer "thom," a six-stringed lyre, which is wedged in the crook of the left leg (the player squatting) and played with the left hand, while the player knocks regularly on the surface with a ring on his right thumb. Only one Thom is played during such a dance.

I did not see the actual dance myself, so the following account is based on the evidence of others. The dancer stands with his feet together and his spears held horizontally above his head; or else he may be faced by his partner, in which case he may hold his arms up to imitate the horns of his favourite bull. When the tune begins, he shuffles forward with minute steps in a jerky rhythm, while his partner, if he has one, backs jerkily away from him, their movements being accompanied by great play of the abdominal muscles.

The following thom-tune (for such a dance) was taught to me by the local musician; he told me that there were no words to go with it.



It seems that the women in the fishing-camp decide when a "thom" is to be held, and that the signal is given by one of them grasping the rope of her lover's ox as its owner drives it through the camp in the morning, extolling its praises (an almost daily practice among both the Nuer and the Dinka). The word then goes round the camp, everyone who wishes to take part decks himself or

herself out in full finery, and the dance takes place in the afternoon, between the returning of the cattle and sunset.

Dinka.

The underlying idea in most Shilluk and Nuer dances seems to be "warfare." Two sides will attack each other, or a group of men will attack or retreat from an imaginary foe. In Dinka dancing the underlying idea seems to be essentially "cattle." A man will throw forward his chest so that his ribs stand out, and, with his head held well back, advance in a series of shuffles, stamping his right foot. This stamping is accompanied by grunting, unless the man happens to be singing at the time. Often he will imitate with his arms the shape of the horns of his favourite bull. (I have come across this posture, to a less extent, among the western Nuer.) The songs which he sings are, as often as not, in praise of his bull.

The following is a description of a dance observed among the Rek Dinka of the Bahr el Ghazal Province. It was held at the tomb of a great chief on the anniversary of his death, and so was combined with the magico-religious ceremonies attending such an occasion.

Memorial Dance (Rek Dinka).

The tomb was some distance away from the huts, and consisted of two mounds of mud, the bigger representing the grave of the chief and the smaller that of his wife; the surrounding ground had been plastered with mud and laboriously smoothed. Near the graves a stake had been planted on which to hang the drums (as with the Nuer), and just behind this stood a tall pole ending in

two sharpened prongs, from the top of which dangled a young kid, which had been strangled. (This kid is supposed to stay there till it rots away; it is strangled, I am told, some days before the dance.) The morning of the memorial dance an ox was killed next to the tomb and its body covered with branches.

I arrived on the scene at about 9 a.m., when the celebrations were already in progress. The ox had already been killed and some of its blood smeared on the dead chief's tomb. The women were having their dance, and the boys were allowed to play the drums. The women danced up and down in an ungainly fashion, with much jerking of the elbows; those who did not dance clapped their hands and sang, or looked after the babies of the dancers. Nearly everybody was partially intoxicated with native beer. The three sons of the deceased, who were so drunk that they could scarcely stand, staggered round the graves with their arms round each other's necks. Suddenly one of them cried out in a thick voice, and bolted round the crowd, with the others in full pursuit. When they had caught him, they dragged him, struggling and panting to the graves, on which he mounted, still groaning. It appeared he had been possessed by the spirit of his father, according to tribal tradition, but he was too stupid with drink to do more than shake his finger violently at the dancers and make some inarticulate sounds. Presently he subsided, and, with his two brothers, proceeded to work beneficial magic on the people. They would bring little naked girls to the tomb, solemnly spit on them, and hold them out over the sacri-

fice; this was to ensure fertility when they grew up. At other times, they would treat men or women for illnesses; the victims would be walked backwards two or three times round the graves, while the operators would pinch their arms, dig their fingers into their ribs or necks, or clutch handfuls of their flesh, and squeeze and twist it—all in silence while the women danced to the drums. As new women arrived, they were greeted with shrill cries from the others, and a sham fight took place, with some scuffling, before they were admitted.

The main dance did not take place till the afternoon, when the men from the more distant villages had arrived. For this dance both men and women had oiled themselves so that their bodies glistened; in addition, they had decked themselves out in their best beads, the men wearing strings of ostrich-egg-shell beads round and round their waists like a broad belt as well as a regular breastplate of green beads (very like the current Shilluk fashion), while the women had put extra touches on their triangular aprons. Beyond sundry tufts or feathers at elbow, knee, or in the hair, they wore nothing else.* Though the men brought spears, they laid them on one side for the dance, and carried sticks only in their right hands.

Men had now taken over the drums, which were being beaten more vigorously than in the morning. The dance had two movements, which recurred over and over again First, all would march round the graves and drums, men and women mixed, singing their songs. Then, with the

* This does not include those governmental "chiefs," who graced the scene in cast-off European shirts and sun-helmets.

quickening of the rhythm, the form would change. Each man would select a woman partner, and, throwing out his chest, advance in the stamping shuffle as previously described. The woman would retreat from him backwards, her arms extended upwards and backwards, so that her breast was pushed out towards her partner (a posture impossible for people who have not been trained to it from early youth).* She moved backwards in a series of spasmodic jumps, involving great contortions of her abdominal muscles, that gave the dance an almost sexual appearance; her limp hands flapped rapidly behind her. Her partner usually guided her with his free hand lightly touching her side, so as to keep her from bumping into anyone behind. With his other hand he held his stick against his shoulder. Sometimes two or three men would have one woman partner at the same time, but this did not seem to cause any unpleasantness.

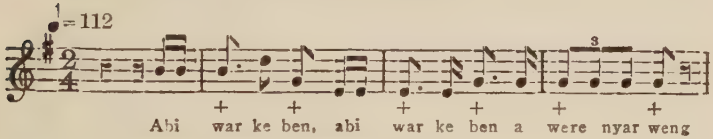
The singing gave me at first the impression that the Dinka harmonise their songs. I soon discovered, however, they have no common song for the whole dance, as with the Shilluk and Nuer, but that each man, or little group of men, has his own particular song, usually in praise of his favourite bull, which he bawls to his partner as he shuffles round. The culminative effect, especially when heard from a short distance away, is very harmonious (to European ears), each song being in perfect time with the drums.

* I had proof of this in that among the Malwal Dinka both men and women dance with their arms extended backwards, but no Rek man can imitate them, although the Rek women have no difficulty in doing so.

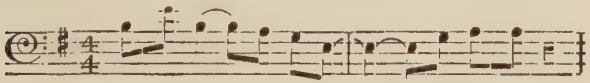
Towards sunset the dance fizzled out in a most unsatisfactory way, and the men gathered round the sacrifice, which had meanwhile been skinned. They sang a peculiar song, unaccompanied by drums, in a low voice, one of the chief's sons leading it from the centre, followed almost immediately by a fierce wrangle over the meat.

The following are a few of the songs heard at this dance:

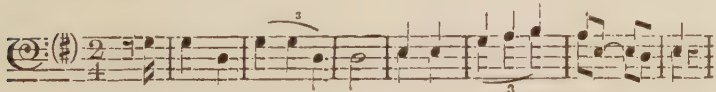
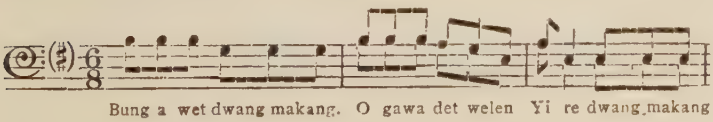
At the women's dance (morning):

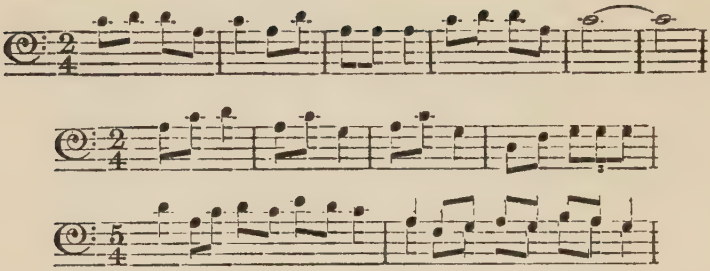


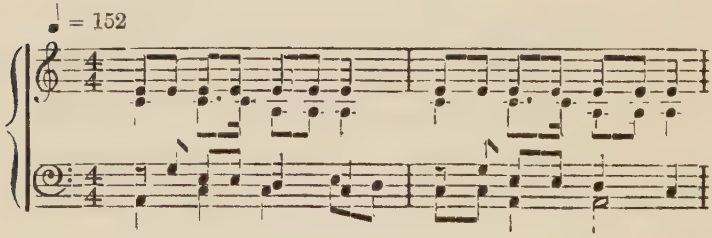
At the main dance (afternoon):

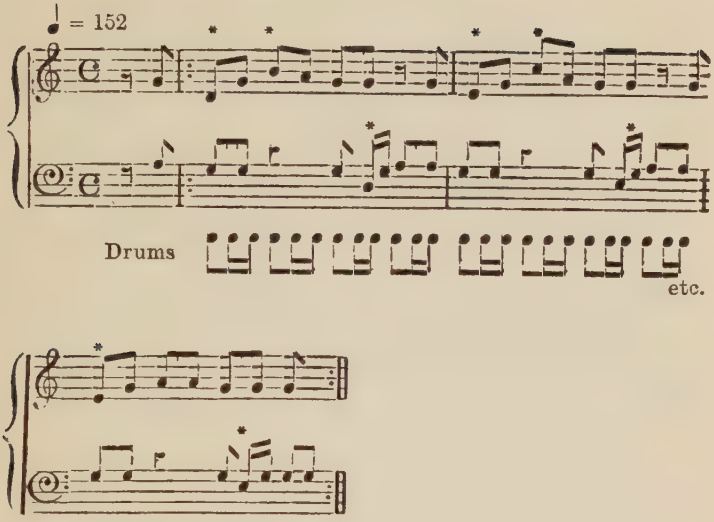


I append below more song fragments (with words where I was able to get them) from various Dinka tribes, jotted down during their dances.

Rek Dinka.



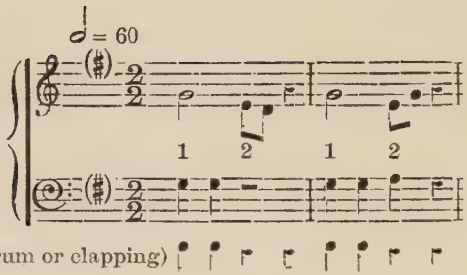
Malwal Dinka.

Bor Dinka.

The Bor Dinka songs blend together to form the nearest approach to European part singing, except that each melody has its own appropriate words. The following four-part song was obtained from a group of four cattle boys, whom I isolated from the main dance:

In the following two-part song, I have had difficulty with the notation; the notes which I have recorded as upper B and C and lower D and E are variable with the mood of the singer, sometimes varying from the norm by what appeared to be quarter tones (these uncertain notes are marked with an asterisk):



Jumping Dance (Bor Dinka).

Among the Agar and the Bor Dinka there is an additional dance which is very popular. The singers stand in a ring, chanting and clapping their hands. At a given moment a youth will enter the ring and spring into the air as high as he can with his arms extended, and at the same time clap his heels against his buttocks with a resounding smack. This continues until he fails to produce a clap or feels exhausted, whereupon another youth takes his place. Only men and boys jump, though women take part in the singing and clapping.

The following music was taken down at such a dance among the Bor Dinka:

The jumping is indicated by:

1. Springing upwards.
2. Alighting on the ground again.

B. THE NILO-HAMITIC TRIBES.

The Nilo-Hamitic peoples live south of the Nilotes, extending to almost the southern border of the Sudan. The Bari live on the Nile round Juba and Rejaf, the Bari-speaking Pöjulu (Fajelu) and Kakwa in the hills to the west, and the Latuko (who speak a language half way perhaps between Bari and Masai) in the highlands to the east. All these people are much shorter in stature than the Nilotes, and much more amenable to foreign influence. With the exception of the Latuko, who still go unclothed, it is probable that they always wore coverings of some sort, though now the European shirt and shorts and the Arab jellabieh have superseded to a great extent any national costume. There is no doubt that the Bari once had a cattle-culture, but that is fast dying out, owing largely to sleeping sickness; the western tribes probably never had cattle.

Dancing among the Bari-speaking Tribes.

Unlike most of the dances of the Nilotic tribes, the dance among the Bari-speakers is inevitably accompanied by beer drinking. As one of them put it to me: "We never dance if there is no beer, and we never drink without dancing." Dances are held, naturally, on important occasions such as marriage; also, throughout the dry season especially, the villages take it in turn to hold social evenings, where neighbours drop in and dance till the small hours of the morning, and nearly everybody gets gloriously drunk. Most of the beer is provided by the village holding the dance, but it is quite a common sight, of an evening, to see women from other villages carrying large pots of beer as their contribution to the festivities. These dances are held almost exclusively at night, preferably at the time of the young moon; they differ in this respect from marriage dances, which continue right through the day as well.

Owing to the present easy forms of communication between these tribes, their cultures are rapidly being merged into one uniform culture in which the predominant features are Bari, and this may be said of their dancing as well. The following dance is common to all three tribes, and seems to be the favourite one at all social meetings.

The "Budu."

To the outside eye it is not very inspiring, and certainly the technique does not seem to be very difficult. The drummers squat in the middle of the open space, and

the men shuffle round them in single file, each man elaborating his own kind of step, the favourite being practically a reproduction of the "Charleston." They do not usually carry spears or sticks (these being stacked against a hut wall), but flap their arms about as they feel inclined. Among the Pöjulu they are inclined to spring up and down, but that is probably due to Kakwa influence. The women sometimes form an inner ring, shuffling in the same direction as the men, and sometimes stand in a little clump at the side, clapping their hands to the rhythm of the drums. Both men and women sing. Now and again a man will approach the women and make threatening gestures at them, whereupon they will all screech in a shrill falsetto, "Yoi-ee-yoi-ee-yoi-eeyoi!" which can be heard far off above the singing, and put out their hands as though to ward off an attack. Small boys and girls dance with the women, but the larger boys prefer naturally to dance with the men. The clothing of these people, even at dances, is not very picturesque, the ubiquitous shorts and shirt (with the tail hanging out) sufficing for the men, while the women are beginning to supplement their tribal dress with large lengths of blue cloth, worn Arab-wise over the head and shoulders or Bangala-wise over the breasts and under the arms.

The singing is usually started by some influential person known to be a good songster; the dancers group themselves round the drums to catch his words, keeping time by clapping their hands. The drummers wait till they are sure of the rhythm, giving tentative taps to their instruments, and then suddenly burst into full swing; this

is the signal for the circle to wheel. The song does not so much end as fizzle out, and the dancers wait for someone to give them the lead in the next turn. Sometimes a song, even though caught up by the orchestra, will fizzle out almost at the beginning through lack of interest on the part of the dancers. There is no definite strophe and anti-strophe that I could catch, and no recognised song leader. Even the screeching of the women is sporadic, and I have heard several attempts fall flat because the other women would not join in at the time. Further, these people are very shy where their music is concerned, and the presence of a white man was often quite enough to squelch a small dance. In this they differ greatly from the Nilotes, who either ignored my presence altogether, or else, when they understood that I was trying to write their songs down, went out of their way to bawl their words all the more lustily.

The Bari songs are relatively short—eight to twelve bars—and very often, once the dance is in full swing, only the last few bars will be sung. Often one gets the impression of a "round," when different dancers are singing different lengths of song.

I shall now describe the various tribal differences in dancing.

Bari.

The Bari orchestra consists usually of three drums of varying sizes. The largest is called the "kenggere"; it is about four or five feet long and eighteen inches across at

its widest end. Although both ends are covered by a membrane, only the widest end is beaten.* This drum is laid on its side, and the operator sits astride it, belabouring its face with his hands (or with one hand and a stick) in a constant "clumpity-clumpity" rhythm. The smallest drum of the orchestra is called the "tingkiling"; it is held upright between the knees of its player like a bowl of porridge (it is very much like a bowl in shape and has only one membrane). The player himself usually sits on part of the "kenggere" with his back more or less towards the operator, and beats the "tingkiling" with two sticks, also in a constant rhythm. The middle sized drum is the "löri duma" (= big drum), and it is this drum which sets the time pattern of the dance, for its operator is allowed full liberty with the rhythm; he too sits on the "kenggere" with his back to the two others, and with the "löri duma" upright in front of him, kept in place by his knees; he plays it with his hand and a stick. To this orchestra may be added, from time to time as the spirit moves them, occasional musicians, who hit two sticks together, bang a piece of wood with a stone, or otherwise contribute to the general rhythm. It is worth noting here that the African main beat seems to fall to the *right* hand, not to the left as in European music.

The following are some of the rhythmic patterns of the Bari orchestra. Sometimes the "löri duma" will beat in four-four time:

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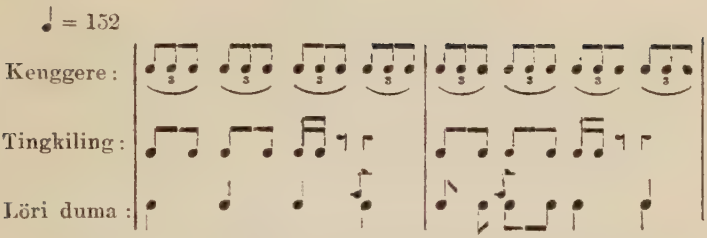
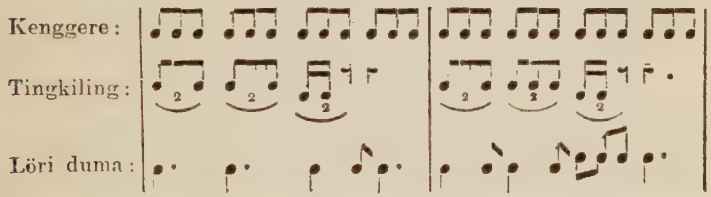
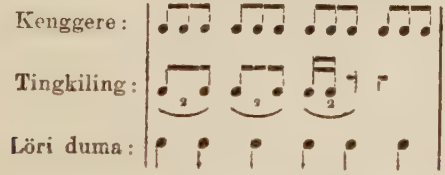
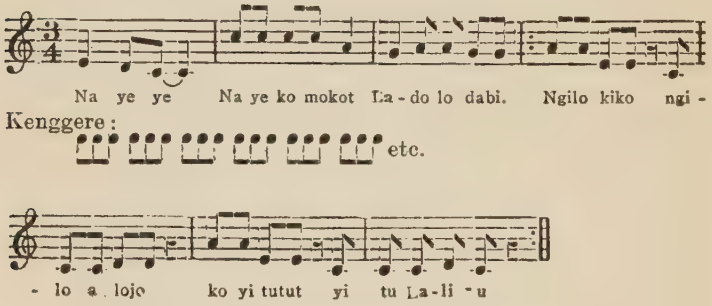
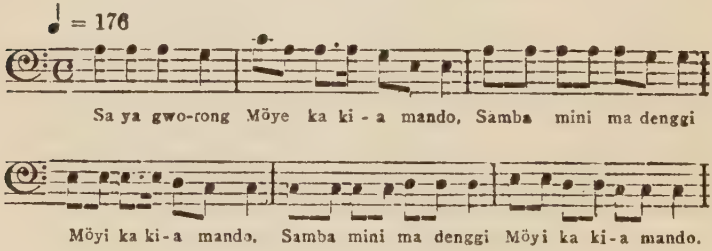
* This is true of all the drums I have come across.

Sometimes one has the impression that it is being beaten in six-eight time :

Sometimes the performer's feelings will seem to run away from him, and he will give a sudden burst of six-four rhythm, which seldom lasts longer than one bar, and in which he stands up and hammers his drum in a frenzy, before settling down to a more peaceful rhythm again :

Although the Bari may be said to march round to their music, the rhythm of the songs themselves (as far as I could deduce from drum and song phrases) seems to vary between three-four and four-four time. This variation seems to depend, partly on the nature of the song (a sub-

merged strophe and anti-strophe in many cases), and partly on the playing of the "löri duma." In addition to this, different forms of dancing need faster or slower rates of drumming. In the following "budu," the rhythm seems constantly three-four, so that the main accent falls alternately on the right and left foot of the dancers:

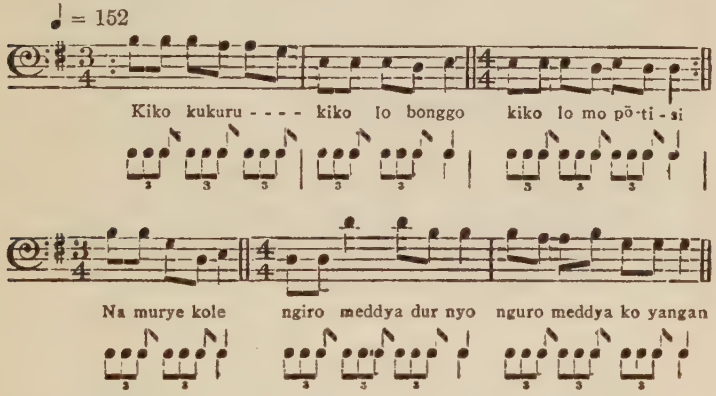


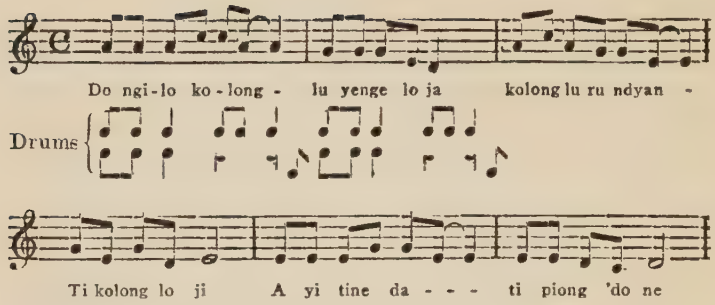
Gwoja na 'Bunit (Dance of the Medicine Man)

This dance incorporates the "Charleston"-like step, which is common to all Bari-speakers. It has a much quicker time than the preceding song, the difference being roughly the same as that between a foxtrot and a one step.



Kusende.

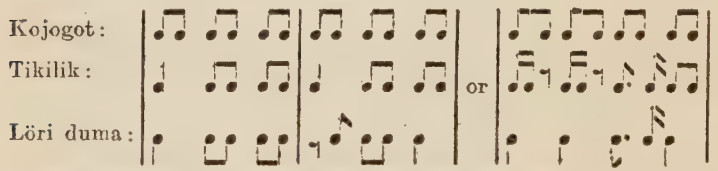
This dance, besides the general march round, includes some individual dancing and springing, rather reminiscent of the Bor Dinka; it is unknown to the other Bari-speaking tribes. Note the time variation in the accompanying song:

Dilu.

This is another Bari jumping dance, very popular with young boys and girls. The performers form a ring, singing and clapping, with the drums to one side rather than in the middle, which is left open. The boys will then take it in turn to enter the ring and jump into the air several times, whirling their arms round backwards like a windmill (four whirls to one jump, as a rule); each boy finally ends up on one leg in front of one of the girls, unless he overbalances and falls down, which causes his friends much enjoyment. The music is very like that of the "kusende," but the drums are beaten differently.

Gwoja na dang (Dance of the Bow).

I was unable to collect any information concerning this dance beyond the fact that the men dance with their bows in their hands and their quivers slung across their backs. The main movement seems to be one of jumping up and down, so that the arrows rattle in the quivers.

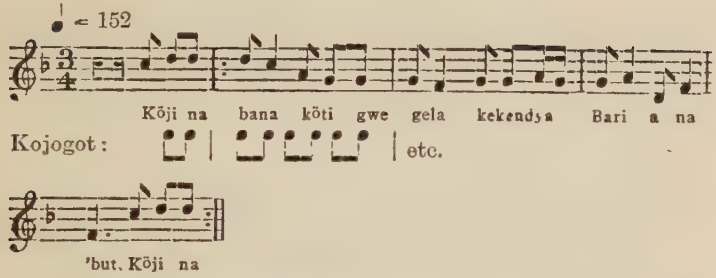
PÖJULU.

The Pöjulu orchestra is similar to that of the Bari; the largest drum is called the "kojogot" and the smallest the "tikilik"; they are beaten with a slightly different rhythm, however, but the middle-sized drum (löri duma) again sets the tempo of the dance.



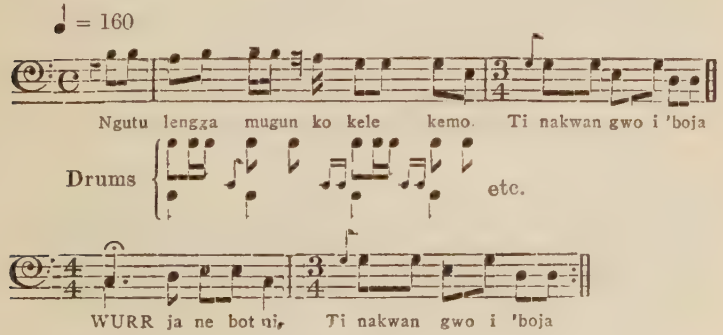
The following is the second half of a Pöjulu song I heard at one of their dances; the first part had been dropped, as is a common custom among these people.

Mökŏri (same as Bari "Budu").

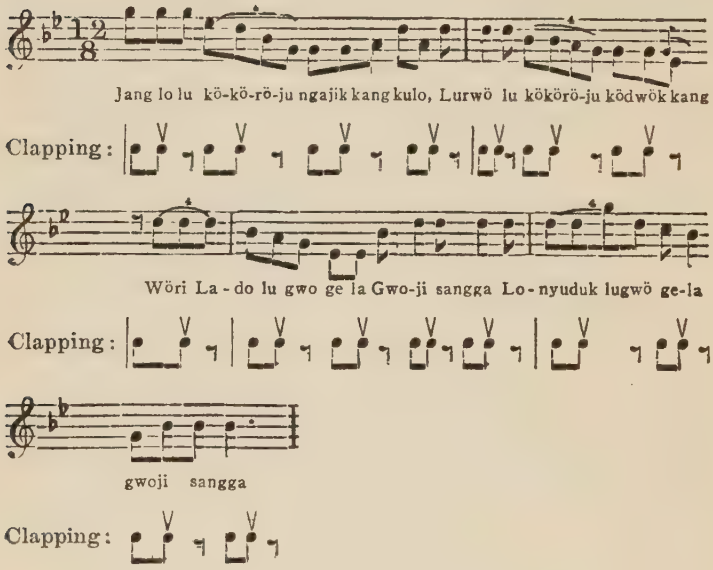


The Pŏjulu have also some dances peculiar to themselves: on the whole, the music accompanying these dances is of one kind, and the rhythm of any one dance can hardly be distinguished from that of another.

The "Losongati."

Here the song is different from other songs. The dancers shuffle, kicking their heels up behind them; sometimes they Charleston. At "WURR!" they slide forward in the dust, recover themselves, and retreat rapidly, ready for the next slide forward.

The "Rumönit."

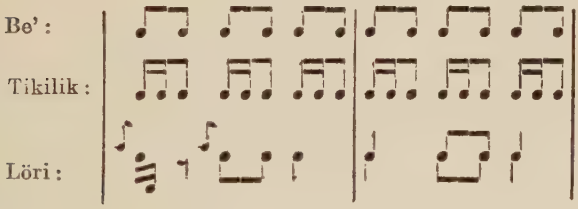
The women stand and clap in $\frac{3}{8}$ rhythm, leaving out the third beat and stressing the second beat. The men dance up to them, spring in the air before them, and retreat.


Jang lo lu kö-kö-rö-ju ngajik kang kulo, Lurwö lu kökörö-ju ködwök kang
Clapping:
Wöri La-do lu gwo ge la Gwo-ji sangga Lo-nyuduk lugwö ge-la
Clapping:
gwoji sangga
Clapping:

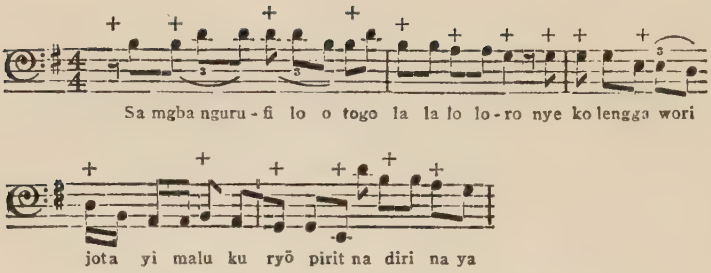
The "Kore" and the "Lu'dayati."

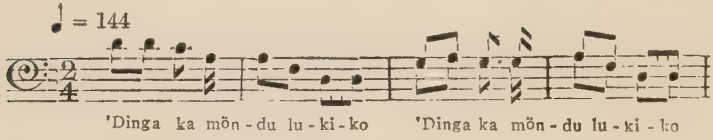
Both these are jumping dances, probably borrowed from the Kakwa, in which the dancers spring into the air with feet well apart and arms hanging loosely. In the "kore" the jumping is faster than in the "lu'dayati."

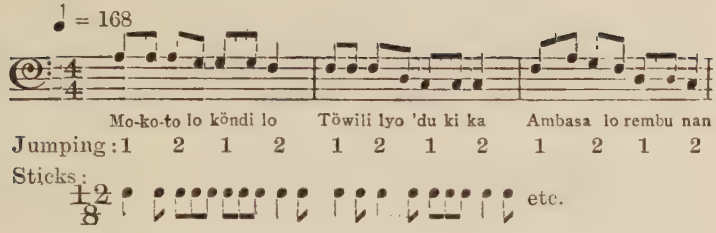
Kakwa.

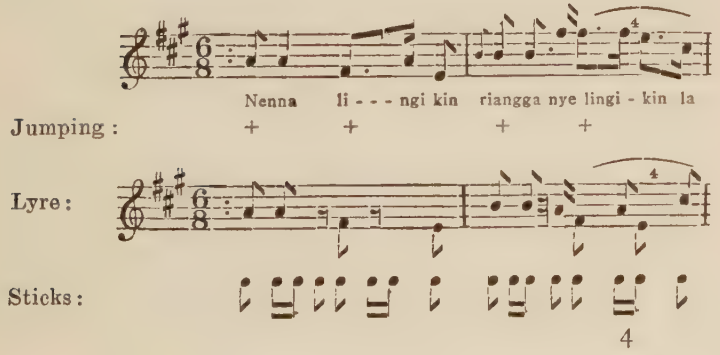
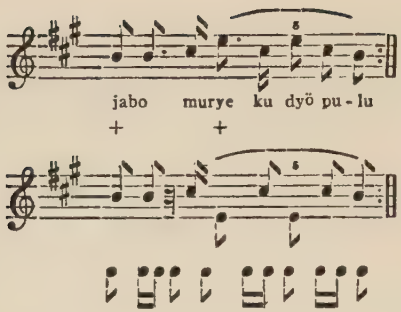
The Kakwa orchestra is slightly different from that of the Bari and Pöjulu. Instead of the "kenggere" they have a much smaller drum called the "be'"; this is supported by the "tikilik" and the "löri," the latter giving the principal rhythm, as before.

In some dances this orchestra is supplemented by the "jutet," a deep-noted horn, and the "gbilisik," two small sticks about six inches in length, one held in each hand, and clicked together in time with the "tikilik." Only one "jutet" is blown, but any number of dancers may use the "gbilisik," and the ensuing noise is deafening at close quarters. The following are the main Kakwa dances:

The "Buti" (like Bari "budu," Pöjulu "mökŏri").

This dance is the Kakwa equivalent of the Bari "budu," only the Kakwa introduce a peculiar jerk of the bodies, as they shuffle round with flexed knees, to full orchestral accompaniment.

The "Losongati."

This dance differs from the Pöjulu "losongati" in that there is none of the sliding movement of the latter dance. It is more like the "buti," but the sticks are not clicked for it.

The "Lu'dayati."

This is the typical Kakwa jumping dance. The circle does not move round, but faces the orchestra, while each man springs stiff-legged into the air, keeping his feet apart, while his arms swing loosely. In $\frac{4}{4}$ music they spring every first and third beat, touching the ground every second and fourth beat. With their shirt-tails fluttering behind them, the general impression is of a swarm of big locusts taking off. It is in this dance that the sticks and horn are mostly played.

Gwoja na tom (Dance of the Lyre).

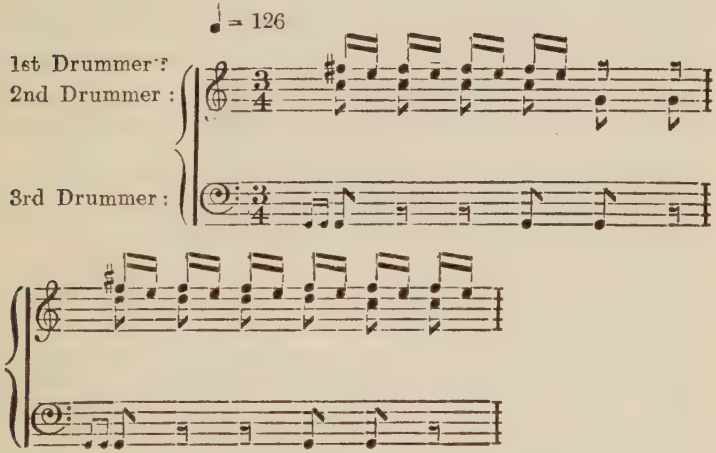
It is difficult to say whether this dance is of Pöjulu or Kakwa origin. The "tom" (a five-stringed lyre, undoubtedly related to, though much smaller than, the "thom" of the Shilluk and Nuer) is found more among the Pöjulu than among the Kakwa, though the "gbilisik" (clicking sticks) and the peculiar jumping are as in the Kakwa "Lu'dayati." Only a few people take part in this dance, one man playing the lyre, two or three clicking sticks, and five or six jumping.

LATUKO.

Although the Latuko live next to the Bari and speak a kindred language, their form of dancing differs entirely from that of the Bari-speakers, and resembles, if anything, that of the Shilluk. (Whether this is due to Acholi influence or not is yet to be found out.)

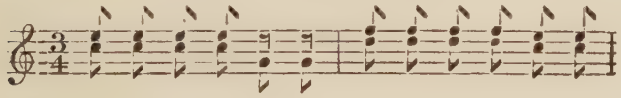
The drums are hung vertically from a post, as with the Nuer and Dinka, or else stood on the ground. Whether it was a mere coincidence or not, the six drums at the two dances I attended had each a distinct note, and were beaten in such a manner as to produce complete musical phrases, mostly in chords. These drum tunes did not coincide with the singing, either in key or in pattern.* There were three drummers; the first beat a steady roll on two small drums with sticks; the second a varied tattoo on three larger drums with hand and stick; the

* These drums were old, and the membranes had large holes in the middle; perhaps this caused the differences in key. It is true that a small native drum (like a "tingkiling") has a very high note in any case, and often sounds like a saucepan being beaten.

third beat the big drum and supplied the main rhythm, using the heel of his hand for the main beat, and filling in the spaces with a stick.



The note I have recorded here as F sharp was really somewhere between that note and F natural, and so blended better with the other drums' notes than would appear if one tried the notes on a piano. From a distance the drum tune sounded like:

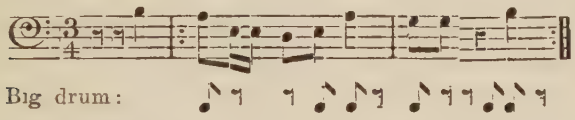


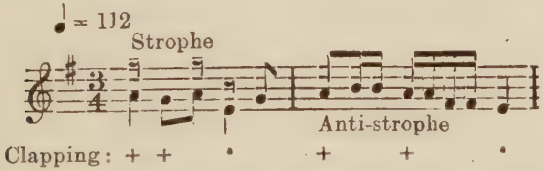
This rhythm varied with a quick $\frac{4}{4}$ rhythm, in which the big drum was played much more softly:

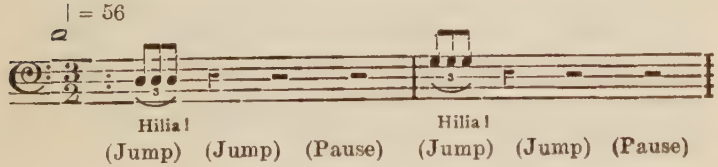
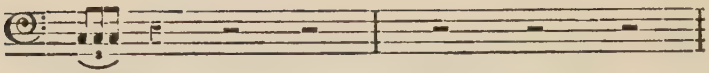
In sharp contrast to the shirt-tails of the Bari-speakers, the Latuko men dance naked (like the Dinka and Nuer), and carry spears, while the women wear merely a loin covering. Most of the men that I saw had daubed their faces in white patches, and some had bells tied to their legs or wrists. The principal characteristic of their adornment, however, was the "natom" (helmet); this is made of red clay over a framework of human hair, and is decorated with brass nails or small irregular sheets of brass, beaten out of old cartridges. It fits the head closely, and is oval rather than round, with a slight ridge on top. Some of the helmets I saw had one or two sticks like spikes on top, others an ostrich plume or two, others still a black pom-pom attached to the side. I was told that a complete helmet should also have a wand sticking up between two ostrich plumes, the wand being a bamboo stick about two feet long, tipped with black and coated with the red crests of dura-birds. Such wands are now difficult to get, and I did not see any. Those men who had no helmet, stuck ostrich feathers or pieces of wood in their hair.

The dances I saw took place at night; there were two dances going on at the same time within a few yards of each other, one round the orchestra, and the other in a separate group, paying no attention to the orchestra.

The main dance consisted of a general shuffle of the men in close formation with spears pointing upward, while the drums were beaten in $\frac{4}{4}$ rhythm. The women would dance occasionally up and away from them, with much swaying from the hips. The singing was heightened by

bugle-like blasts on antelope horns. Suddenly the big drummer would change the rhythm to a slow $\frac{3}{4}$, jumping in the air often to pound his drum, and the peculiar drum tune would become evident. The men with one accord turned inwards and danced from one foot to the other, threatening the orchestra with their spears. I have the tune of one of their songs, but, unfortunately, not the words:

Meanwhile, in another part of the open space, the second dance was in progress. Here the men had discarded their spears and formed a rough square with the women in the middle; they leaped rather in the Kakwa style, only much more slowly, and sang, keeping time with clapping:



At a given moment the tune and time were changed to:



the dancers singing one note only on the first slow jump of each bar. The women, jumping similarly, swayed their bodies invitingly, approaching and retiring. Then one woman would select a man, and, at the right moment, fling herself into his arms, kicking her legs out behind her, while he would drop on one knee, holding her to him for a moment. The movement reminded me rather of the Russian Ballet, except that it was done with more vigour and less grace, their bodies often coming together with a ludicrously loud smack! Sometimes a man, if he felt neglected, would drop on one knee and hold out his arms as if pleading; whereupon the woman, as likely as not, would raise her hands and back away from him, yodelling in a falsetto voice. After a while the first part of this dance would be repeated.

The Latuko have other dances which I, unfortunately, was unable to study; a funeral dance in the afternoon, in which men, smeared in clay, with white circles round their eyes, threaten the mountain sides with spears; and a dance resembling very much our "Sir Roger de Coverley," danced, I was told, by women and girls only. I was also told of another dance in connection with the crops, danced by men only in strict silence, to the sound of castanets instead of drums, this dance taking place in the early morning and breaking up at dawn.

Zande.

The Zande dance has already been fully treated by Dr. E. E. Evans Pritchard,* who, however, gives no analysis of either rhythm or music in his account. I therefore add here one or two songs I heard at Zande dances. It must be noted that the Azande I observed were not in their own country (being for the most part soldiers and their wives stationed at Wau), hence one cannot but expect the pattern of the dances to be incomplete. What is given below should therefore be taken only as supplementary to Evans Pritchard's account.

The dances I saw were accompanied by the *gugu* (slit-drum or "gong") and the *gaza* (drum with membrane), and, from what I could see from their structure, resembled Evans Pritchard's *gbere buda* (beer dance).

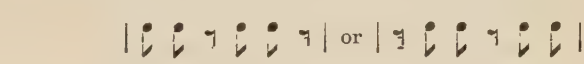
The *gugu* I saw was about four feet long and eighteen inches high—a hollow log of wood on four small feet, with a narrow slit cut along its back; it had no membrane, and the ends of the log had been left intact, only the middle section being hollowed out.† The performer sat astride it at one end, and whacked its sides alternately with a stick. I was told that he may use also two sticks, one for each side, in which case he sits with his leg over the slit, regulating the pitch of the log. The *gaza* was also about four feet long, with a membrane over each end. The

* In an article entitled "The Dance." "Africa," Vol. I, No. 4, October, 1928.

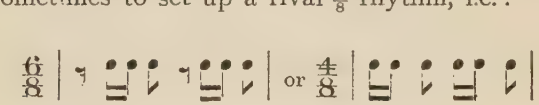
† The popular anthropological term "gong" for this sort of instrument seems to be as misleading as the popular traveller's term "drum." I prefer Dr. Kunst's word "slit-drum" as being the most descriptive.

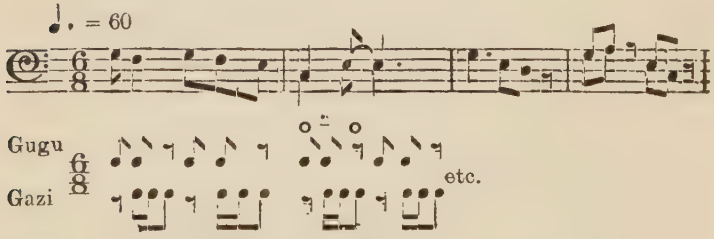
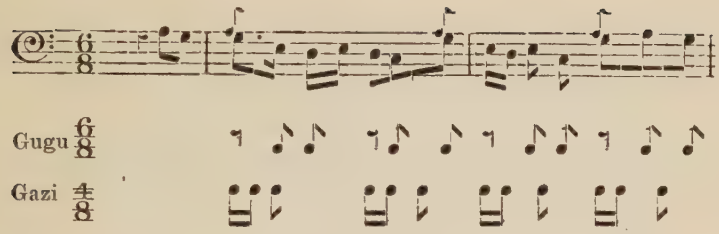
drummer stood with it held between his knees slantwise, its narrow end resting on the ground, while he belaboured the wide end with the flat of his hands. Every now and then the drum would gradually slip down, and had to be jerked up into position again (a difficult thing to do without upsetting the rhythm).

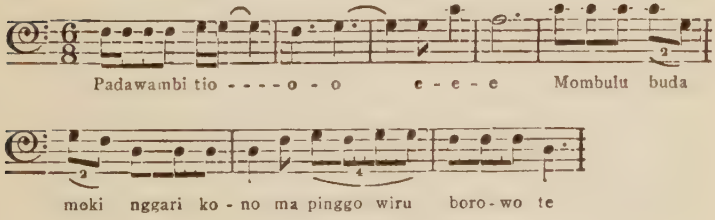
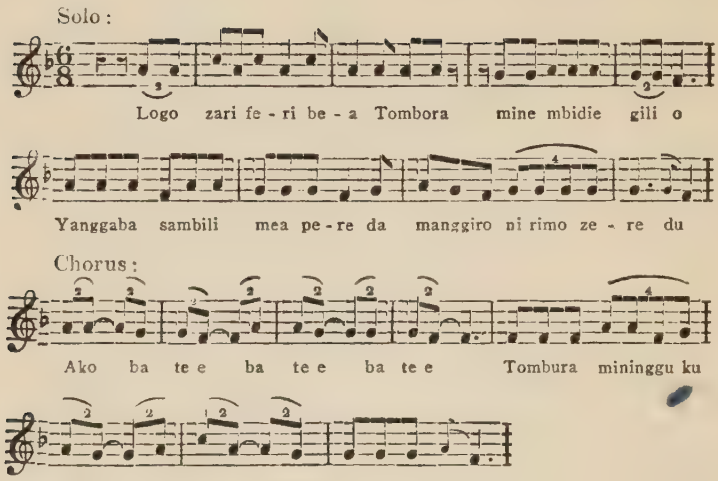
The rhythm of the slit-drum was easy to analyse: a slow $\frac{6}{8}$ with rests on two of the beats:



The drum rhythm was much more difficult to catch. Sometimes it seemed to fit in with the $\frac{6}{8}$ time of the *gugu*, and sometimes to set up a rival $\frac{4}{8}$ rhythm, i.e.:



In the following two fragments of song tunes, taken on different occasions, these conflicting rhythms are exemplified; in each occasion the song tune keeps to the rhythm of the slit-drum.

The main feature about the dance pattern was a circle of men round the orchestra and an outer circle of women round the men. There was little movement besides a swaying or rocking motion to the accompaniment of the long drawn out "ooo" and "eee" of the songs, though sometimes the circles would wheel. The individuals in each circle would hang on to one another as they swayed, but the two circles themselves remained apart.

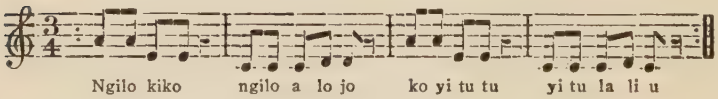
The following two Zande dancing songs were given me on a different occasion without orchestral accompaniment. I insert them here as an indication of the Zande type of music. The second especially is interesting, as it gives the parts sung by the soloist and chorus—which I was unable to get at the dance itself.

Solo :
Logo zari fe - ri be - a Tombora mine mbidie gili o
Yanggaba sambili mea pe - re da manggiro ni rimo ze - re du
Chorus :
Ako ba te e ba te e ba te e Tombura mininggu ku
tini mi nina mangga boro mi du

TENTATIVE REMARKS ON SUDAN MUSIC AND ITS NOTATION.

Southern Sudan music differs vastly from the music of the Arabs, and seems, as far as I can make out, to have distinct negro characteristics. As can be seen from the foregoing material, the songs have an antiphonal character. Among the Nuer and the Azande this is most prominent, both languages having their appropriate word for "song-leader," a soloist who acts as strophe, while the rest of the community replies in anti-strophe. Even when sung as solos or in unison, the songs reveal in their pattern definite traces of antiphonal origin or influence, one musical phrase echoing or answering, or in some way completing the other.

Another and more marked negro characteristic is the enormous part played by rhythm—a rhythm exasperatingly different from our conception of beats in music, and certainly having very little in common with jazz syncopation (for which Africa has often been held responsible). This rhythm, which must be sought, not only in the beating of the drums and clapping of hands, but also in the whole muscular movements of the singers and

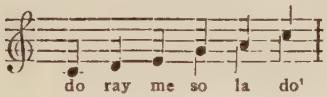
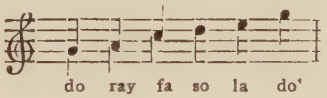
dancers themselves, goes far deeper into the African's being than we might expect, and is one of the ways in which he expresses himself without reserve. It is a mistake, however, to suppose that there is *no* singing without dancing, hand-clapping, or other forms of marking the rhythm. I have often come across natives crooning away to themselves by the hour, without moving a finger; but it is worth noting that the songs they croon are usually dance songs, or fragments of dance songs, and when I have heard these at dances, with the added rhythm of drums and body movements, I have scarcely recognised them. This rhythm cuts across our European conception of the songs, its strong beats do not fall where we expect them to fall, so that I have often had the impression that the dancers were out of time! (For example, in the Dinka song, "*Mony* a *luny cuo* rot *e*-e-e boi *cuo* rot," I have here italicised the words which seemed to me to bear the accent, though comparison with the score on page 27 will show that the actual rhythm is differently spaced.) Again, in the second half of the Bari "budu," page 36, the first impression I had was:



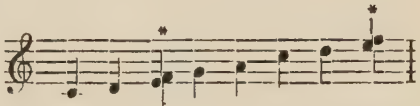
which I ultimately found to be wrong.

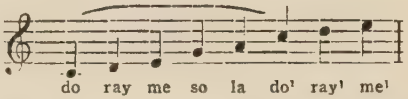
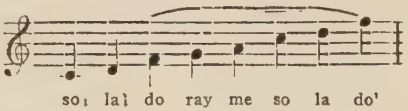
Roughly speaking, the Nilotic and the Nilo-Hamatic people have the same "scale," that is to say, though their songs differ widely in character, the intervals between the notes correspond, and the Mission boys of each tribe make

the same mistakes throughout the country in singing European hymns. The word "scale" is admittedly a dangerous word to use. For one thing, it is an European conception; no native has ever sung a scale to me, nor been able to tell me what the fundamental note of his song is, so that my allocation of tunes to keys is purely subjective.

The Nilotic "scale" (using the word in a wide sense) may be likened to our black-note or pentatonic scale, i.e., it has two notes less than the European scale. Thus, if we take middle C as hypothetical tonic, it would run:

Since, however, we have no proof that the Nilote would accept C as tonic in such a sequence of notes, the scale might just as easily run (with G as tonic):

This is complicated further by the Nilotic intervals not being quite the same as those of our pentatonic.* One note I have been unable to place; with some singers and on some occasions it appears half a tone sharp, with others and at other times, half a tone flat. Take, for example, a sequence of eight notes, ascending from middle C in the

* It cannot but be expected that the scale intervals of the native's singing voice should be truer than those on the piano (which have been compromised to enable one to play in different keys).

first of the patterns above. The third note and the eighth note are uncertain; they might be either E or F, according to our interpretation:

("Uncertain note" marked with asterisk.)

If we take the uncertain note as E, our "scale" is from middle C to upper C:

If we take the uncertain note as F, our "scale" is F to upper F:

What I did, in transcribing my songs,* was to choose as "doh" the note that enabled me to get the best grasp of the tune, and transcribe the song in the "key" of that note. Here, again, another difficulty arises in dealing with the European system of music notation. It has since been pointed out to me that I have used key signatures in my scoring where none really exist. Thus, for example, I have transcribed several tunes in the key of G major,

* My thanks are due to Miss Ursula Nettleship, who very kindly read over the music score for this article, and offered valuable constructive criticism.

with key signature F sharp, whereas, owing to the nature of Nilotic music, the actual notes F and F sharp would never occur in these tunes, so that they could just as easily be written with no key signature at all. That would mean, however, that the reader of the songs would imagine them to be in the key of C major, which is not the feeling they gave me. (Technically speaking, one could change the "key" to D major as well, without altering a single note, since C and C sharp also do not occur, and the presence of C sharp in the key signature would make no difference to the other notes.)

The key signatures, then, in the foregoing music, are merely to indicate the *apparent key* (according to European conceptions) of the tunes. The bars in the music have also been inserted more or less empirically, depending on either the recurrence of the rhythm pattern or else on the ending of phrases, especially in those songs which show antiphonal character. Finally, since I had no mechanical means of recording the songs I heard, but had to rely on my ear alone, the foregoing renderings must be taken as an European interpretation rather than a truly scientific analysis of this very fascinating branch of music.

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